

# ATLANTIS

## Style Guide

## DESIGN PHILOSOPHY

### EXPLORERS

1930's ERA

ANGULAR / SHARP EDGED  
INDUSTRIAL  
TECHNOLOGY RELIANT



### ATLANTEANS

PRIMITIVE  
ORGANIC / ERODED  
STONE AGED  
MAGIC RELIANT

### EXPLORERS INVADE ATLANTEANS



## Influences

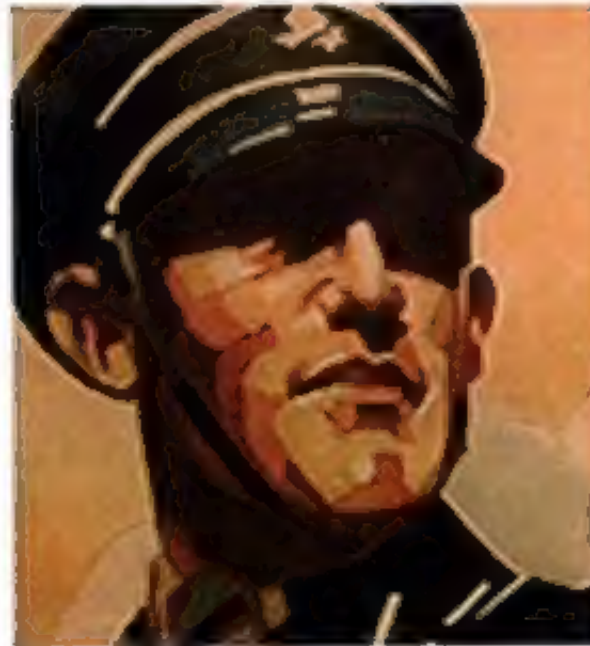


MIKE MIGNOLA  
COMIC BOOK ARTIST

## POSTERIZATION

VALUES ARE SIMPLIFIED  
AND SEPARATED INTO  
HARD-EDGED SHAPES.

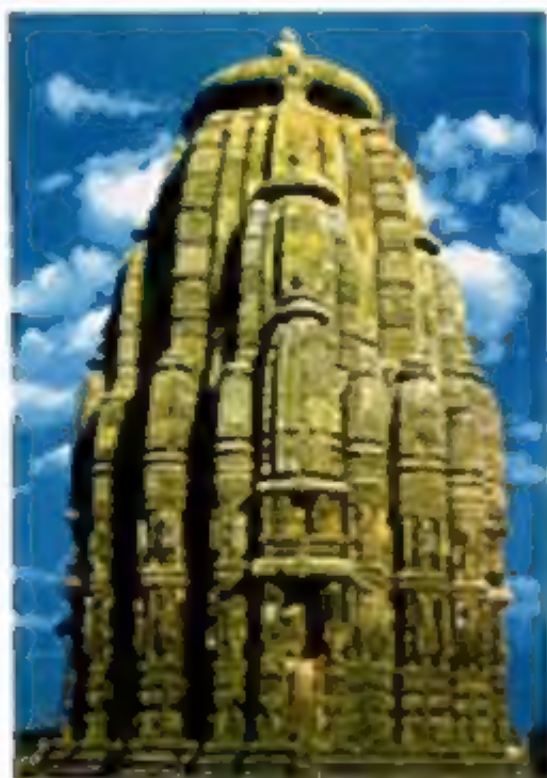
THE FORM IS TURNED BY  
STEPPING VALUE SHAPES,  
DARK TO LIGHT, WITHOUT  
BLENDING.



THE SIMPLIFICATION OF  
AN IMAGE INTO A  
LIMITED NUMBER OF  
FLAT COLOR AREAS.



# ARCHITECTURE



ATLANTEAN ARCHITECTURE IS BASED ON  
ASIAN ARCHITECTURAL VOCABULARY.

NO GREEK OR ROMAN  
ARCHITECTURE!



# ARCHITECTURE



EXAMPLES OF  
ATLANTEAN ARCHITECTURE  
BY MIKE MIGNOLA

## ADAPTING MIGNOLA

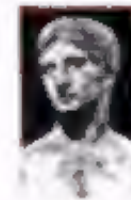


KEEP SHAPES SIMPLE  
AND EASY TO READ



DESIGN THE DARKS

- TO SUPPORT THE STORY
- TO BE READABLE
- TO BALANCE WITH THE LIGHTS



NO



YES

USE MIGNOLA-ESQUE  
STYLIZATION WHEN  
POSSIBLE.



## ARCHITECTURE



ATLANTIS IS A CULTURE IN DECLINE. INCLUDE OVERGROWN, FALLEN MASONRY AND SCULPTURE, LEANING BUILDINGS & WEATHERED EDGES.

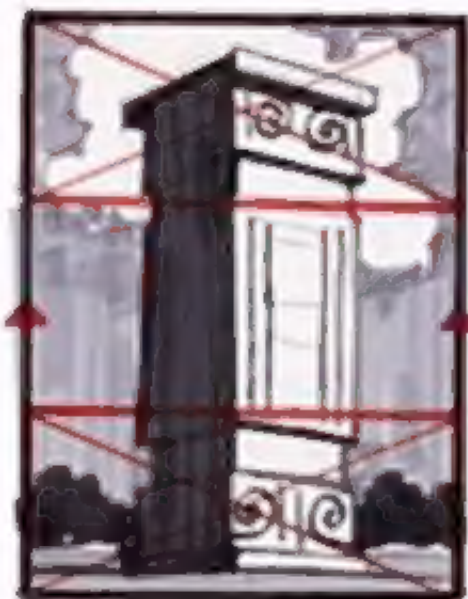


## ARCHITECTURE



MAKE THE SCULPTURE  
THAT LITTERS THE  
ATLANTIAN LANDSCAPE  
HUGE FOR INTEREST AND  
IMPACT. BREAK IT INTO  
PIECES, PUT IT ON AN  
ANGLE AND GROW PLANTS  
ON IT TO MAKE IT LOOK  
ANCIENT.

## Composition



USE A VERTICAL PAN

BECAUSE OF THE EMPHASIS ON HORIZONTALITY, VERTICAL SHOTS ARE HARDER TO STAGE IN C-SCOPE. HERE ARE SOME ALTERNATIVES:



BACK OFF TO A LONG SHOT



USE A LOW CAMERA ANGLE

## MIGNOLA STYLE

ATLANTIS CHARACTERS HAVE BEEN  
INSPIRED BY THE WORK OF  
COMIC BOOK ARTIST MIKE  
MIGNOLA, CREATOR OF  
HELLBOY COMICS OF HELLBOY  
COMICS ARE AVAILABLE  
FROM THE ATLANTIS  
LIBRARY

HERE ARE SOME  
ELEMENTS OF  
MIGNOLA'S STYLE  
WILL BE INCORPOR-  
ATED INTO ATLANTIS



### ① ANGULARITY

THERE ARE VERY  
FEW TRUE CURVES  
IN ATLANTIS CHAR-  
ACTER DESIGNS  
CURVES HAVE BEEN  
BROKEN INTO PLANKS



## ② BITE THE BULLET

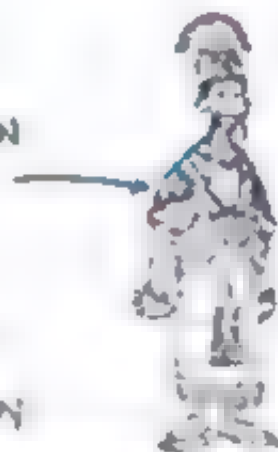
MONOLAS CHARACTERS  
ARE OFTEN BASED ON A  
'BULLET' SHAPE. SOME  
ATLANTIS CHARACTERS  
SHARE THIS TRAIT



IN GENERAL,  
ATLANTIS WAS  
NOT US  
X-SHAPED CHAR-  
ACTERS

'BULLET' CHARACTERS OFTEN  
HAVE SLOPING SHOULDERS  
WITH A LOW INSERTION  
POINT FOR THE ARMS

BULKY TORSOS WITH SHORT  
ARMS & BANDY LEGS ARE  
ALSO A MEGALOMANIA SYMPTOM







### ③ SIMPLE, BLOCKY DRAPERY

PART OF THE ANGULARITY THING -  
NOTE HOW BREAKS IN SLEEVES  
& TROUSER LEGS HAVE BEEN BOILED  
DOWN TO SIMPLE > SHAPES.

TREATMENT OF DRAPERY AT ELBOWS  
& KNEES HAS A BLOCKY ANGULAR  
SILHOUETTE, FEW IF ANY INTERIOR  
FOLD LINES.



EACH CHARACTER HAS ITS OWN UNIQUE SHAPE AND PROPORTIONS THAT HAVE BEEN DESIGNED TO HELP DISTINGUISH IT FROM OTHER CHARACTERS. MAINTAINING THE DESIGNED PROPORTIONS WILL HELP THE CHARACTERS REMAIN ON THE SAME AND BE EASILY IDENTIFIABLE.

# ATLANTIS CHARACTER DESIGN AIMS FOR

## GRAPHIC SIMPLICITY



SILHOUETTES HAVE BEEN BOILED DOWN TO SIMPLE SHAPES. ACCENTED BY A FEW DETAILS. NON-ESSENTIAL DETAILS HAVE BEEN ELIMINATED.

POST AGEING AGE  
ENLARGED BY  
DETAILS

DETAILS  
DRAW ATTEN-  
TION TO FACE

NECK/SHOULDER/JAW  
BECOME ONE SIMPLE  
UPPER SHAPE.

NOTE RELATIVELY FEW INTERIOR  
DETAILS



WEDS ARE SOME DRESSERS FROM CLOUTIER BEAUTY, WHICH  
HAD YUED A GENERICALLY SIMPLE APPROACH TO CLOTHING  
DESIGN



COMPLEXITY OF THE  
FORM & DRESS HAS BEEN  
CONTAINED WITHIN  
SIMPLE DESIGN SHAPES







## HAND POSITION

FINGERS LOOK LIKE BENT STRIPS  
OF PAPER FROM SOME ANGLE.

ANGULAR, WITH SHARPLY  
SQUARED OFF FINGERTIPS

TRIANGULAR FINGERTIPS

# HANDS



Hands, Fingers  
and Knuckles  
are squared off



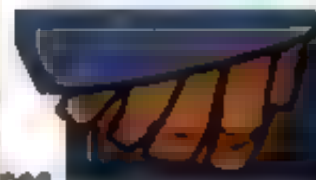
Little limbs sticking out of  
oversized sleeves and gloves



note how  
hands are  
broken down  
into simple  
graphic shapes



arches &  
squares



# MOUTHS

Mouths are wide and rectangular.

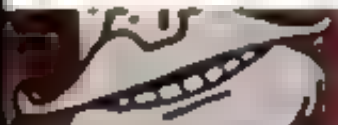


Lips are blocky.



Sometimes with...or without lips

Betty Davis lipstick



Underbites are popular!

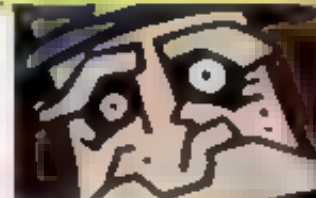
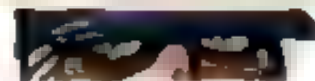
Repetition of equally weighted teeth fill the mouth.



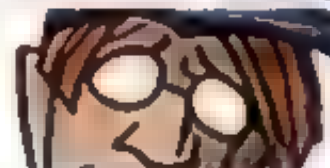
Sometimes jaws are simplified to our rectangle shape - just a clean graphic



# Eyes



Eyes tend to be the focal point of Stignola's character designs...accented by placing them in high contrast shadows or turning glasses into headlights.

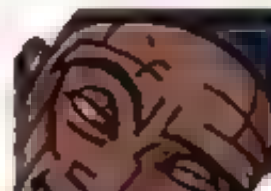


## NOSES

Like everything else are simplified and squared off.



Draw eyes realistically then simplify to clean sharp graphics.



note graphic handling of wrinkles



**TONES**

**HIGH CONTRAST LIGHTING**

NOTE: SPOTLIGHTS ARE NOT CIRCULAR  
USE RECTANGLES







Mignola

Breakdown

# ATLANTIS DESIGN THEORY

VERY BASIC CIRCLE, SQUARE, TRIANGLE THEORY

EXPLORERS



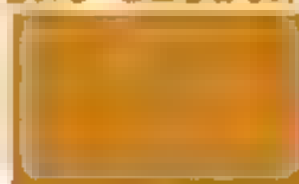
AGGRESSIVE  
FUTURISTIC  
ANGULAR

ATLANTIANS



PASSIVE  
ORGANIC  
WEATHERED

UNIFYING DESIGN SHAPE



SOLID, STURDY

"LIKE A TREE TRUNK"



weighted to the earth



This design style depends heavily on staging for story. Choosing shapes, shape handling, line, line handling theatrical lighting and color is all decided by what you are accenting in the story in that scene.

## KNOW YOUR STORY!

When given an environment to design, find out what its story needs are. Not just who will walk where, but what is the mood, the personality of the environment. What can we add to the story telling with our graphics that will not be told with the action or dialogue.

Ask your PA to see the boards.

Borrow a copy of the flip book to refer to as you design.

If only script pages exist or even just a concept, still research its story needs and design for story potential. Here's your chance to impact story!

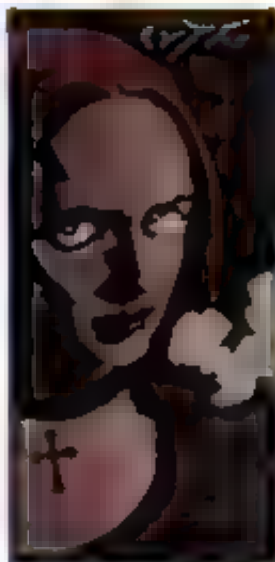
## RESEARCH!

# HIGH CONTRAST



BIG V/S SMALL  
SHAPES

LIGHT  
V/S  
DARK  
TONES



DETAIL  
V/S  
EMPTY  
SPACE



AGGRESSIVE V/S PASSIVE



INDUSTRIAL



V/S

ORGANIC





## LAYOUT:

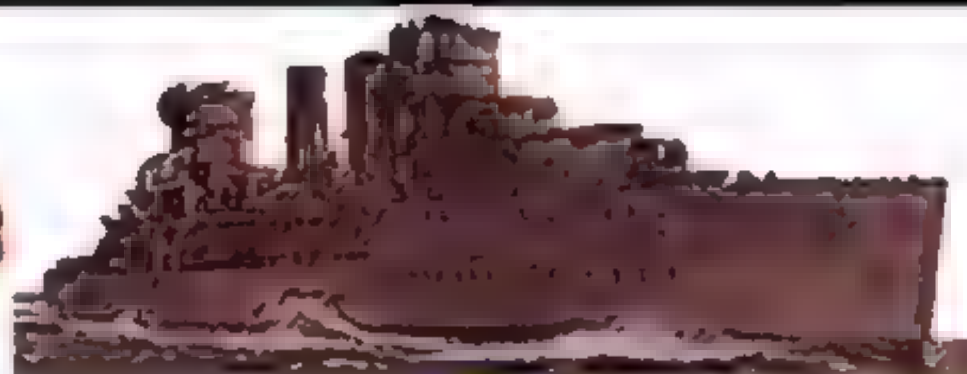
Perspective is flat, distorted as if looking through a wide angle lens.

See "Mulan" for reference on how this simple perspective works in cinematography.



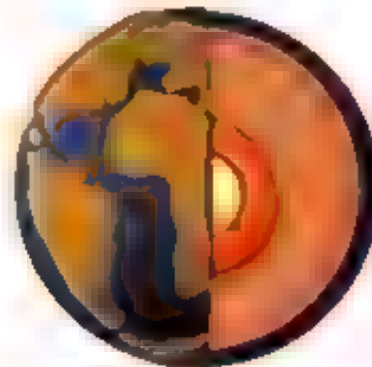


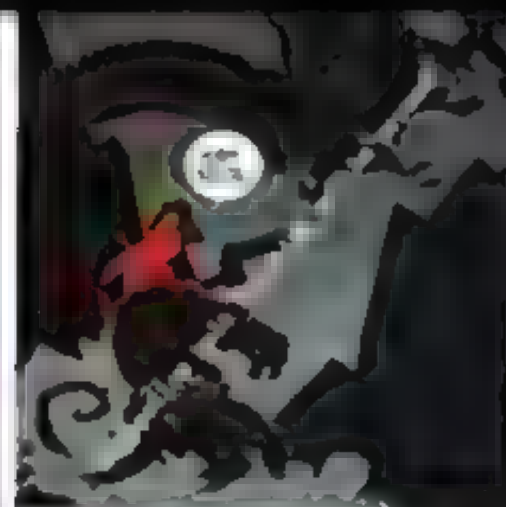
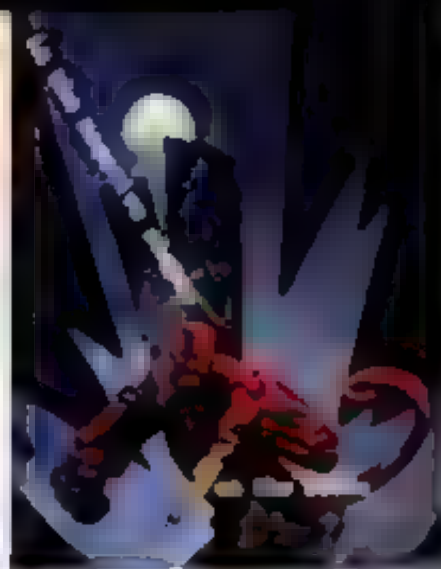
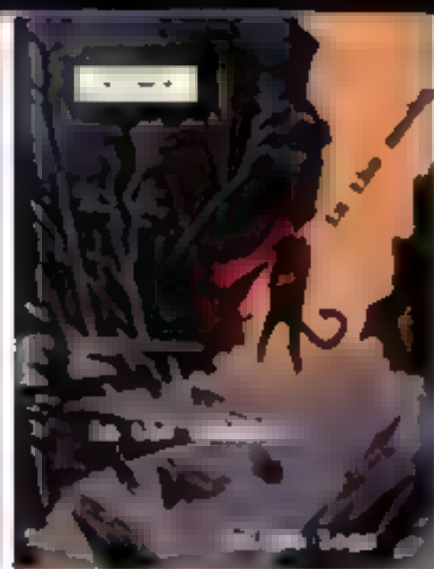
**LAYERS  
REVEALED**



**PLANS MODEL TOWN OTHER PLANS**

(LIKE NESTING DOLLS)



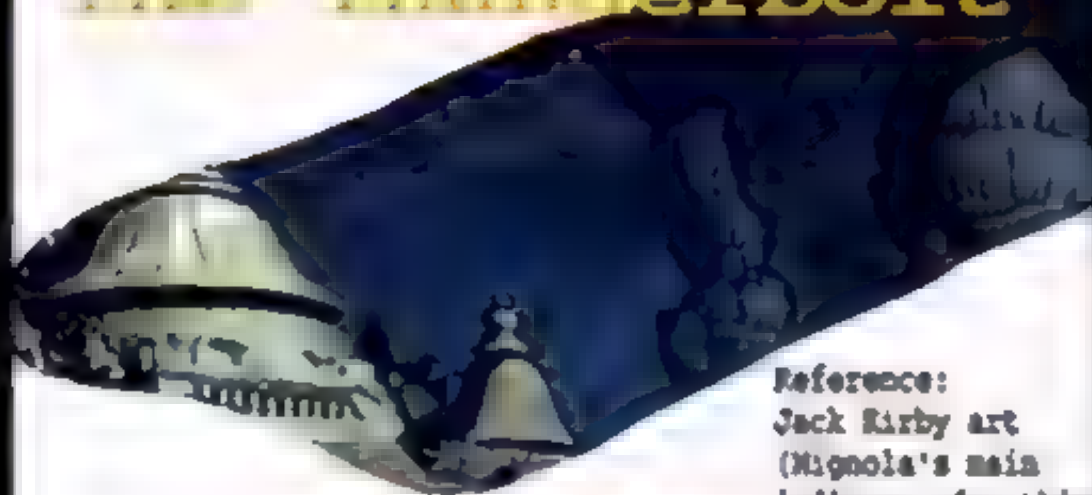


# THUNDERBOLT

(STILL BASICLY A BUNCH OF  
RECTANGLES  
STRUNG TOGETHER)



# THE Thunderbolt

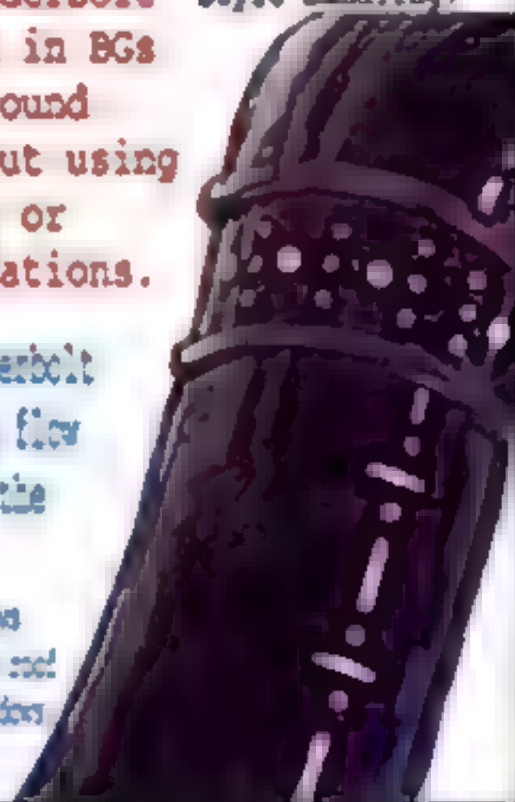


Reference:  
Jack Kirby art  
(Mignola's main  
influence for this  
style handling)

Use the Thunderbolt  
to add depth in BGs  
and render round  
shapes without using  
soft shading or  
blended gradations.

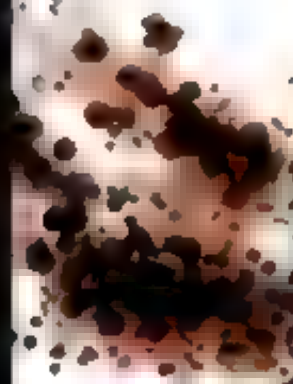
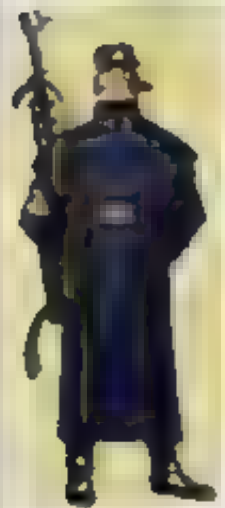
Note how the thunderbolt  
can be designed to flow  
graphically through the  
environment.

The same thunderbolt flows  
across the sky, over the roof  
into the foliage and shadows

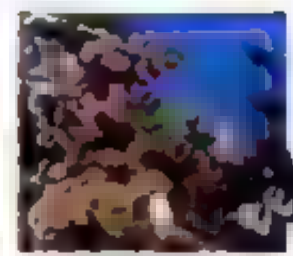
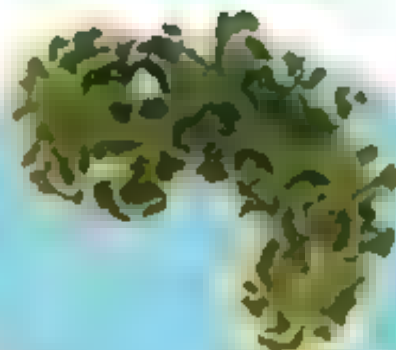




## EXPLORERS



## ATLANTEANS





Setting groups on squares & triangles  
moving circles for Atlantic groups



Remember 1903-1904 Atlantic groups



Place lights to spotlight where story  
will be acted out. Anticipate where  
we will need theatrical lighting.



1.

3.

5.

4.

2.

Remember 1903-1904 Atlantic groups  
Anticipate where we will need theatrical lighting.

## Avoiding random stuff

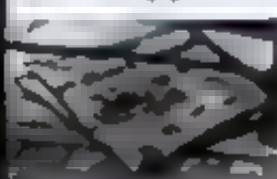
The following is a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the City of New York, for the year 1900:

## DESIGNING PROPS FOR STORY:

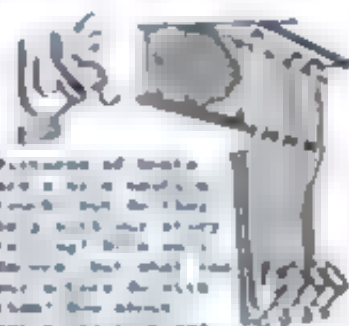
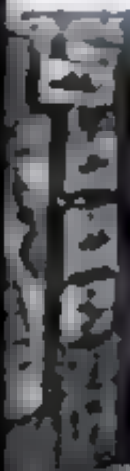
Monday, 10/10/2013 10:00 AM - 10:30 AM

Choose proper presentation.

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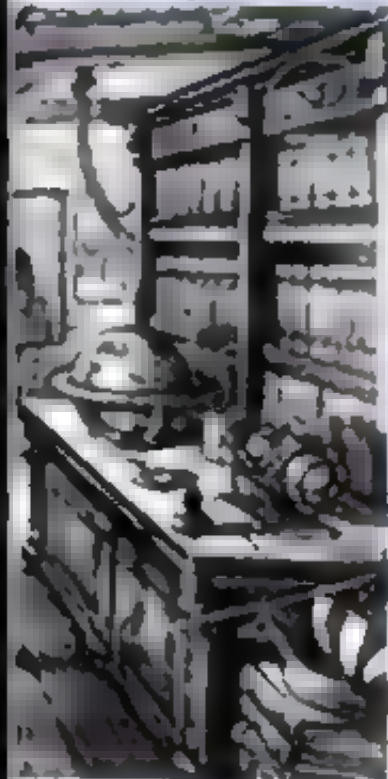


1. The first part of the document is a title page. It contains the title "The Role of the State in the Development of the Economy" and the author's name "John Doe".

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# Subtleties in graphic designs can speak volumes about personalities, locations, time periods, functions

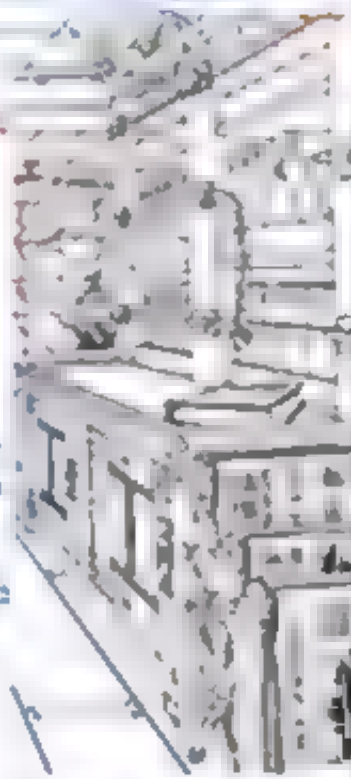
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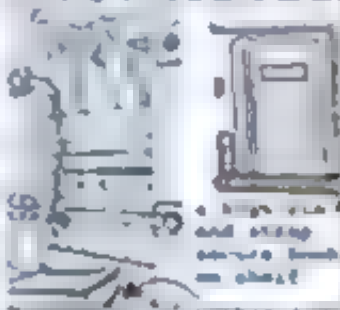


The stand is made from  
the best quality wood  
and is finished with  
a special varnish.

Import a fresh stand  
from a factory in New York  
and use it as a support  
for your work.

NEW YORK

A leather strap wraps across  
books to keep them safe.

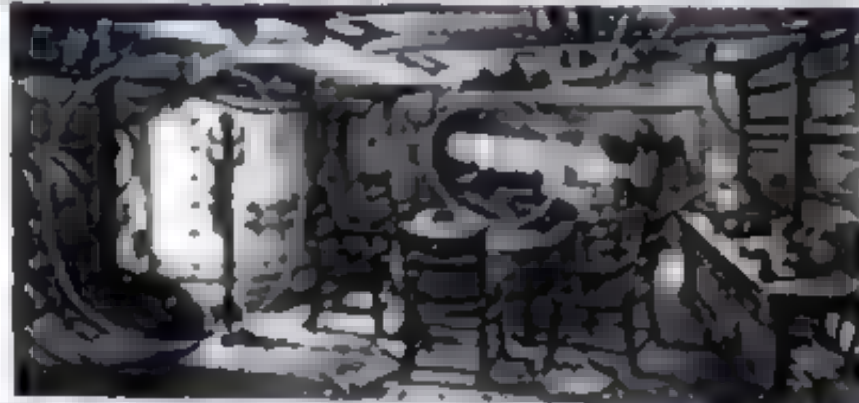


A high quality  
leather strap  
keeps books  
in place.

NEW YORK

Use styled lighting to spotlight the story point/section of the scene

The point of highest contrast is where the main story thing happens



With this lighting and layout it is a fine line on a - 001  
Diagram of the - usually must not then move to the end while  
if the at the f - 001 in these are not - 001



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## The Square

28 OCT

1992

**2nd Step**

How to  
set up eye  
tracking,  
graphic flow  
charts and more





**LIGHTING QUESTION :**  
**HOW ARE WE HANDLING THE LIGHT STYLING ?**

**SHOULD WE DESIGN A MORE THEATRICAL  
LIGHTING DESIGN ... TO PUSH THE  
ACTION / ADVENTURE GRAPHIC NOVEL LOOK ?**

THE STATEMENT HERE IS THIS IS A  
BEAUTIFUL ENVIRONMENT.

THE POINT OF HIGHEST CONTRAST IS  
THE HEAD'S RIGHT EYE.  
SECOND ARE THE WATERFALLS IN THIS  
SWAMP ENVIRONMENT.  
THE LAST THING I NOTICE IS THE CHAIR.

WITH THIS EQUALLY WEIGHTED LIGHTING  
I SEE THIS AS A BEAUTIFUL, SERENE  
WATER GARDEN THAT SOMEONE THOUGHT  
WOULD BE A NICE PLACE TO SIT A PAIR  
SEREN IN FOR MEDITATION.

THE STATEMENT HERE IS THIS IS A TERROR  
ROOM.

THE POINT OF HIGHEST CONTRAST IS THE  
TERROR. THE HEAD IS NOW DROPPED  
SECOND IN LINE WITH THE WATERFALLS.  
ALL OTHER OBJECTS ARE DROPPED INTO  
OBSCURITY.

POUND THEATRICAL STAGE LIGHTING  
IS USED TO GRAPHICALLY FOCUS EYE  
DICTION TO THE STORY STATEMENT  
RATHER THAN THE ENVIRONMENT STATEMENT.





# TONE SPECIFICS:



Same rule of detailing used in layout lighting is used on specific objects.

Note how the choice of where to detail the tree bark adds a tone without literally adding a new tone.

Also note the subtle gradation of color that directs the eye and suggests lighting.

Note too how clever use of flat color to play off of flat color can suggest lighting and add more depth.

Direction of detailing can suggest richer form and demension of objects as well as help direct the eye towards the story.



## THINK STORY

Always light theatrically.

Notice how high contrast focuses our attention to her telling eyes.

Besides the flat color and the obvious dark tone, there is a middle tone gradating into the flat color to add form. Note too, that gradation is still graphic and not realistic shading. Designed for story.



## Don't be afraid to drop features away into tones.

Use tones for story. If our character's mood demands features be dropped to highlight an attitude... then drop away!



# TONE TYPES:

Limit palette to 3 tones  
Light, Dark, maybe a medium

1.

Use detailing for tone.  
Note how the bricks are  
suggesting a shadowing  
without using a gradation  
or a middle tone.

2.

For more depth  
Add to detailing  
a subtle middle  
tone or slight  
gradation.  
Always play  
light against  
dark.



3.

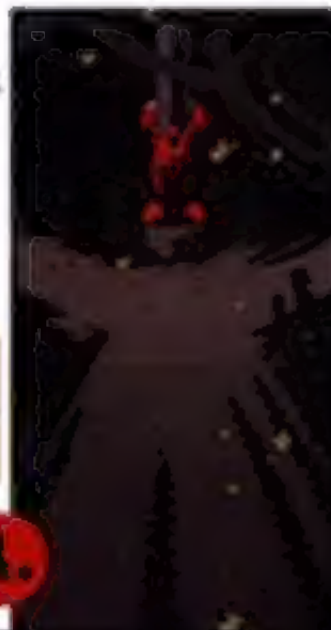
Design tone shapes using the Thunderbolt.

Use Theatrical  
lighting  
not realistic  
lighting

Keep things  
simple.

Design light  
to tell story.

4.

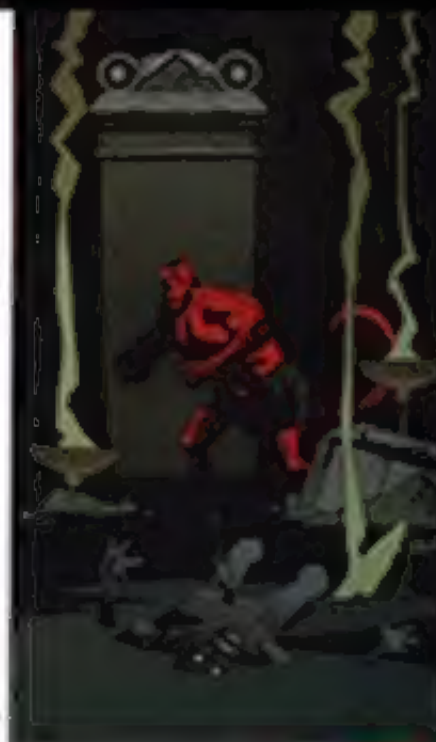






## TONES IN LAYOUT

Notice how the center of attention has the most detail and color. As we drop away from the action, we lose detail. Color becomes more monochromatic and objects are reduced to simple shapes of tone.



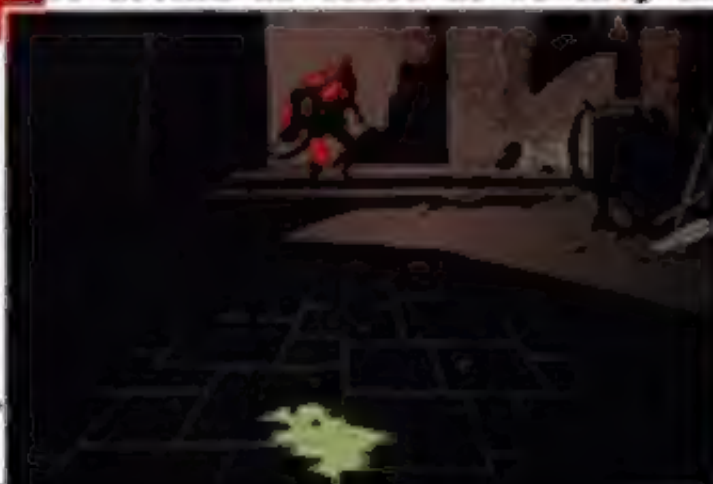
The action is always spotlighted theatrically.

What is important is always placed in high contrast.

Characters are always staged in the least detailed area putting them in a spotlight.

Detail and tone are used to frame them - direct the eye towards their action / story.

The opposite happens here. The action spot is the simple area. More detail is added as we drop away.



Note how, despite the lack of detail on the floor, we still see our perspective by the placement and shape design of our light.

**Keep detail  
SIMPLE !**